We Wish Every Reader a
Merry Christmas & a Happy New Year

TUITION on all Fretted Instruments is given at **54/55, Piccadilly, London, W.1**

PICKINGS

PICKINGS is posted free of charge to any address on request. Ask other players to write to us!

ISSUED FOR BANJO, MANDOLIN AND GUITAR ENTHUSIASTS

No. 29. DECEMBER, JANUARY. 1938-39.

OUR NEW PUBLICATIONS

By EMILE GRIMSHAW

First of all, I want to draw the attention of readers to a new plectrum method for the guitar which is advertised elsewhere in this issue of Pickings.

If proof were needed as to my belief in the lasting popularity of the plectrum-played guitar, it is to be found in the publication of this method at the present time, when so many books of instruction have already been issued for the instrument.

What are the essentials of a good book of guitar instruction? First of all, helpful exercises and tunes written in a way that will interest the student. Dull and dreary music will kill any young player's enthusiasm. When a student practises an exercise, he should understand the purpose of that exercise from the accompanying text. Moreover, it is important that instruction should be imparted in an orderly way: sharps and flats must be explained before any attempt is made to explain a key-signature; intervals must be explained before chords, and so on. A symbol placed above a chord can be of no possible help to a student if the latter has not previously been given a clear explanation of the symbol itself. Lessons should also be progressive. The greatest care must be taken to ensure that students are not discouraged by almost unsurmountable difficulties being thrust upon them during the early stages of learning.

These important essentials and many others are incorporated in this book. Every one of the sixty-three exercises has its object clearly defined and will, I hope, serve its special purpose all the better by combining musical interest with instruction.

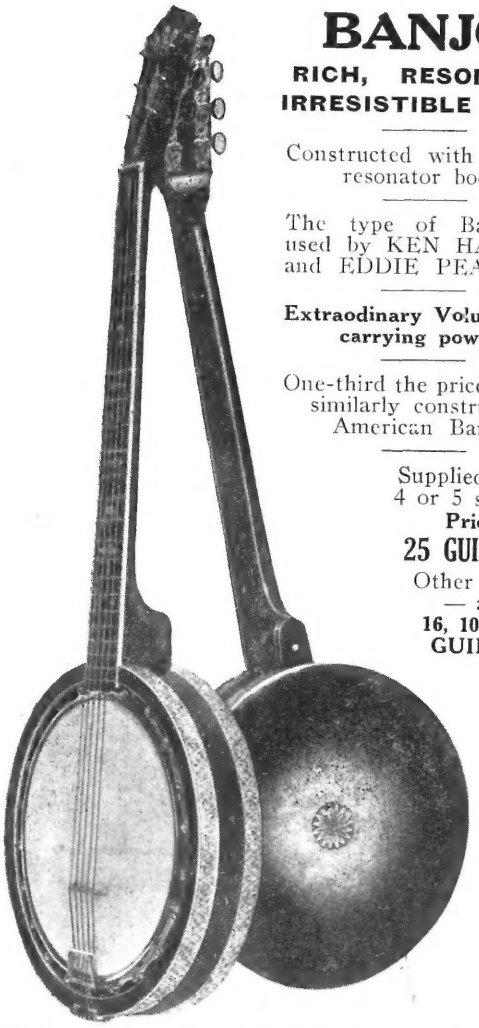
Another important publishing event is our issuing for banjo, mandolin and guitar, Waldteufel's world-famous composition "The Skater's Waltz." This is the fourth of our series of outstanding copyright successes and

THE SENSATION OF THE FEDERATION RALLY AND EXHIBITION

29th October, 1938

The E.G. "VIVAVOX" BANJO

RICH, RESONANT, IRRESISTIBLE TONE.



Constructed with a deep resonator body.

The type of Banjo as used by KEN HARVEY and EDDIE PEABODY.

Extraodinary Volume and carrying power.

One-third the price of any similarly constructed American Banjo.

Supplied with 4 or 5 strings.

Price

25 GUINEAS.

Other Models — at — **16, 10** and **5 GUINEAS**

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follows "Show Boat," "Everlasting Waltz" and "Martial Moments." "The Skaters' Waltz" rivals in popularity the well-known "Blue Danube." Moreover, every movement of "The Skater's Waltz" is tuneful and interesting and, what is equally important to players of our instruments, every movement is suitable for rendition on the banjo, mandolin and guitar, either as a solo or as an item for small or large bands.

Now turn to the back page; try over the few bars of the opening melody and write for your copy before you forget.

* * * *

NEWS AND VIEWS

Southern Rally

The Ninth Annual Federation Rally held at the Memorial Hall, London, on October 29th, was a great success and many fretted-instrument enthusiasts travelled long distances in order to be present.

The winners of the various contests were as follows:—

Banjo Solo Contest, Emile Grimshaw Cup: Mr. Jack Dacre (Nether Wallop).

Mandolin Solo Contest, Federation Cup: Miss M. Ivett (Luton).

Banjo Solo Contest, John Alvey Turner Cup: Miss Mamie Ellison (Luton).

Juvenile Contest, Morris Dolby Cup: Master D. Kilby (Luton), 8 years old.

Plectrum Guitar Contest, Abbott Cup: Mr. S. Sheffield (London).

Quintet Contest, Clifford Essex Cup: Junior Troubadours (Luton).

Guitar (finger style) (Silver Medal): Mr. Ashton (Nottingham).

Hawaiian Guitar Contest, Adeline Boutle Cup: Miss Audrey Dargue (London).

B., M. & G. Band Contest, Federation Cup. Test Piece Sousa Scrapbook: Hackney & District B., M. & G. Club.

B., M. & G. Band Contest, John Alvey Turner Shield, Test Piece Operatic Memories: Aston Banjo Club (London).

Fine Show of Instruments.

In the Exhibition Room, Emile Grimshaw & Son displayed a complete range of "Revelation" and "Hartford" guitars; E.G. "Grand," "Vivavox," "Major" and "Minor" banjos and "Amato" and "Pietro" mandolins. The stand occupied the entire width of the room and many visitors expressed the opinion that it was the finest display of fretted-instruments they had ever seen.

The Whistler and His Dog

Arthur Pryor's famous composition with the above title has been featured many times recently in wireless programmes. It is not generally known that Joe Morley made a very fine arrangement of this number as a finger-style banjo solo with piano accompaniment. We have sold a great many copies recently and can highly recommend it. The price is 2/- complete.

Another fine solo is "The Sweep's Intermezzo" by Paul Rubens, also arranged for finger-style banjo solo with piano accompaniment, price 2/-. Paul Rubens, by the way, wrote the world-famous song "I Love the Moon."

Danzi and "My Fancy"

The best-known plectrum guitarist in Germany is undoubtedly Michael Danzi. He broadcasts at least five times a month, and rarely a day passes without one of his records appearing in the wireless programmes. Recently he was one of several artists selected for a broadcast direct to London on the International Exchange Programme, when his items included "Blue Lagoon" on the Hawaiian guitar and "My Fancy" on plectrum-played guitar. Of this latter solo Michael Danzi has written:—

"I have broadcast "My Fancy" at least ten times during the past five months, and it is number one waltz on my list. It is an excellent tune for public performance and my audiences definitely like it."

Resignation.

We are informed that owing to pressure of business engagements as an editor, Mr. G. A. Keeler has reluctantly found it necessary to resign his Chairmanship of the British Federation of Banjoists, Mandolinists and Guitarists (Southern Section). At the time of writing, his successor has not yet been nominated.

Forthcoming Contests for Fretted Instruments at Leigh-on-Sea

At the forthcoming Leigh-on–Sea Musical Festival, eleven competitions for fretted instruments will be held in the Council Chamber, Elm Road, Leigh, on Saturday, March 4th,

1939. Full particulars and entry forms may be obtained from the Secretary, Mr. A. V. Mussett, 10, Glen Road, Woodfield Road, Leigh-on-Sea.

The Customer is always right

Quite recently, a customer told us that he had bought all his strings and music from Grimshaw's, Piccadilly, for over twelve years. He said that he had always recommended us to his playing acquaintances and would continue to do so. Considering the fact that we started this business less than six years ago, we feel highly gratified. By failing to remark that 54-55 Piccadilly had served both his father and his grandfather before him, we lost an opportunity of sharing an exquisite remembrance of past transactions.

PICKINGS

FROM OTHER PAPERS

MEMBERS of the banjo family continue to be named incorrectly both in your journal and in broadcast announcements. The instrument played by de Pietro in the programme entitled 'Down in the Canebrake' and referred to as a banjo was not in character a banjo. De Pietro has, in fact, never played an instrument in banjo tuning.

If you consider differentiation between the banjo proper and its relatives too trivial to be worth correct designation I trust you will take steps to render your policy more generally consistent by offering us Kreisler as the world's greatest cellist, and Webster Booth, that delightful soprano.—*Tarrant Bailey, Jnr., Birmingham.*

Radio Times, Oct. 22.

IF Mr. Tarrant Bailey, Junior, is suggesting that I did not play the old G-banjo in my broadcast, 'Down in the Canebrake,' he is perfectly right. The banjo I played was a tenor banjo given to me by my old friend, Mr. Clifford Essex. But perhaps Mr. Tarrant Bailey, Junior, considers that a tenor banjo is not a banjo. If so, what is it?—*Mario de Pietro, London, N.W.8.*

Radio Times, Nov. 11.

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by sending ALL your orders for Banjo, Guitar and Mandolin Music to

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54-55, PICCADILLY, LONDON, W.1.

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E.G. "MINOR" Banjo	5 Guineas
E.G. "MAJOR" Banjo	10 „
E.G. "SUPEREX" Banjo	16 „
E.G. "GRAND" Banjo	25 „
E.G. "VIVAVOX" 10 Zither Banjo ...	10 „
E.G. "VIVAVOX" 16 Zither Banjo ...	16 „
E.G. "VIVAVOX" The World's Finest Banjo	25 „
E.G. BASS BANJO	10 „
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E.G. "REVELATION" Guitar	16 Guineas
E.G. "REVELATION" de Luxe Guitar	24 „
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E.G. "HARTFORD" 5 Guitar	5 „
E.G. "HARTFORD" Guitar	£7 10 0
E.G. "HARTFORD" 12 Guitar	12 Guineas
E.G. "HARTFORD" Hawaiian	£7 10 0
E.G. "HARTFORD" Hawaiian 12 ...	12 Guineas
E.G. "REVELATION" Hawaiian ...	16 „

Sole Importers of the famous

"AMATO" MANDOLINS

Prices including cases:

STYLE A3	3 Guineas
„ A4	4 „
„ A5	5 „
„ A6	6 „
„ A8	8 „
„ A10	10 „

Genuine "Pietro" Mandolins

Style 1 ... 18 Guineas	Style 3 ... 9 Guineas
„ 2 ... 14 „	„ 4 ... 6 „
"DE MEGLIO" Model Mandolin	2 Guineas
"AMATO" Tenor Mandola	7 „
"AMATO" Ocave Mandola	9 „
"AMATO" Mandocello	12 „

The prices given above for all GUITARS and MANDOLINS include Cases.

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LEN BLEACH

Mr. Len Bleach is a well-known teacher of fretted-instruments at Thornton Heath, Surrey. He specialises on the guitar, both plectrum and Hawaiian styles and is seen in the above photograph with his Hartford guitar.

R. L. SMITH

The above photograph shows several musicians from the famous Royal Artillery Band. They have played at many dances within a radius of twenty miles from Bulford, Wilts, and we are informed by Mr. Smith that his "Revelation" guitar produces the full volume of tone required and that there is no need for amplification.

A FEW TEST QUESTIONS FOR GUITARISTS

Give four different methods of tuning a plectrum played guitar to correct pitch (8).

Why is it inadvisable to hold the neck of a guitar too high? (9).

Can one bar of common time contain two complete time values totalling the value of eight crotchets? (15).

Give the technical names of the eight degrees of a diatonic scale (10).

What is meant by the expression "doubling a note" (10).

Does a C7 chord contain the same notes as a dominant-seventh chord in the key of F major (24).

Mention three ways in which minor music differs from major music (27).

Why are there two forms of the minor scale: Harmonic and Melodic? (27).

What is meant by the musical expression "resolving a discord"? (32).

Why do all inversions of a diminished seventh chord retain the same left-hand fingering? (33)

How do the following intervals differ: Major 7th, Minor 7th, Augmented 7th and Diminished 7th? (32).

How would you play a glide stroke? (34).

Why is it advisable occasionally to compare the pitch of a 12th Harmonic with the pitch of stopped notes at the same fret? (37).

How does a guitarist tremolo a sustained melody and at the same time provide a staccato chord accompaniment? (38).

Give a simple definition of syncopation? (38).

How can a person play the guitar while reading from piano music? (41).

What is a Triad (41).

Name all the notes that comprise a G9 chord (43).

What notes are contained in a C7 + 5 chord and why? (44).

How are Blue notes produced on the guitar? (46).

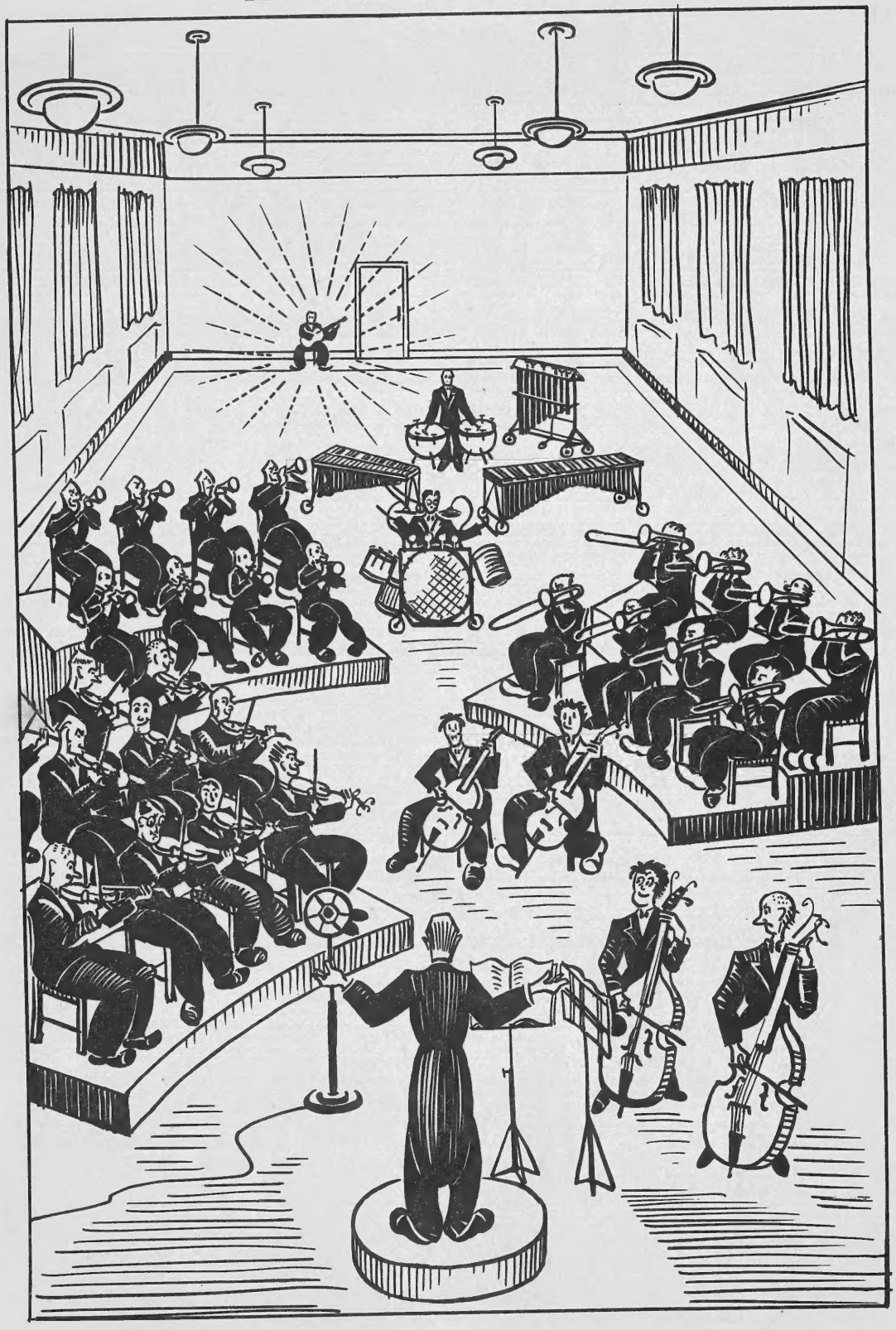
How many different four-note-chord finger positions can be produced using the 2nd, 3rd, 4th and 5th strings only of the guitar? (47).

What are the main differences between the playing of a rhythmic dance-style accompaniment and an elaborate modern style guitar accompaniment? (48).

Answers to the above queries are given in The Grimshaw Guitar Method just issued.

Reference should be made to the number of the page which appears against each question.

A "REVELATION"



Conductor: *(to Guitarist)* "It's got a lovely tone, old man, but if you can't play quieter and let the rest of the boys be heard, you'd better sit on the other side of the door."

JUST ISSUED

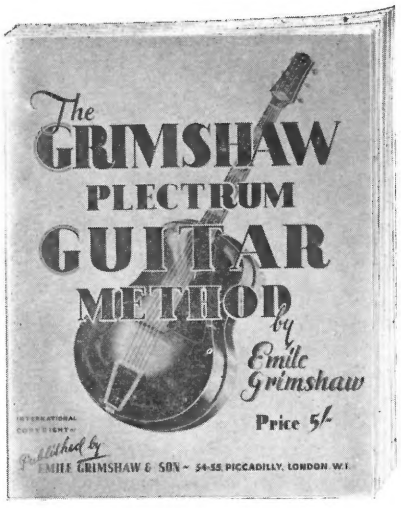
THE

GRIMSHAW

PLECTRUM

GUITAR

METHOD



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Various styles of plectrum playing.
Four, five and six-string chords fully explained.
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How to play Tremolo.
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A Guitar Trio.
How chords are formed.
Song chorus with different styles of accompaniment.

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THE GUITAR IN THE YEAR 2038

Progress in the manufacture and playing of guitars is the subject of Al Batty's **One Hundred Years of Guitars and Guitarists** published by Busk and Barry. The following quotation from the Preface will probably be of interest to present-day players in this year of 2038 now closing:—

"Until the second decade of the twentieth century, the guitar was the instrument of Romance. Its soft strings of silk and gut were vibrated only by the finger tips of the player. The first notable advance is considered by many enthusiasts to be the exclusive use of wire strings and their vibration by means of what is appropriately called a "pick."

"Soon after the introduction of the plectrum-played guitar, manufacturers abroad began to be obsessed with the idea of making the guitar appear more and more like a 'cello, but no one could ever explain what the 'cello and the guitar could possibly have in common.

"Curved and carved fronts and backs, *f* sound-holes and extended tailpieces were considered to be the very last word in the year 1938, but ten years later in the solo guitar contest at the Federation Rally held at Olympia, a mild sensation was caused by one of players having fitted an end-pin to his instrument so that he could hold it between the knees in an upright position. A year later, another competitor, not to be beaten, used one of the first American guitars to be constructed as a double-bass and played in the slapping style.

In the year 1950, several modern style composers for guitar, who could no longer persuade the publishers that their particular type of music was what the average guitarist wanted to play, formed the **Society of Hot Guitar Composers.** A month later, one of their members was expelled for issuing a guitar composition with a recognisable melody.

"It is well-known that many dance-band guitarists believed that because a guitar was fitted with six strings the ideal accompaniment should consist of nothing but six-string chords. Mastery of this Great Barré, or Barrier as it was called in later years, was the cause of the demand for guitars that were fitted with a greater number of strings. Guitars with eight, nine and ten strings were put on the market by an enterprising firm early in 1967, and a year later, a player achieved some notoriety by playing in public a twelve-stringed guitar and wearing on the left hand a thin flexible glove fitted with a double-length extension for first finger and four additional artificial fingers of solid rubber.

"A considerable amount of progress has also been made in the improvement of the Hawaiian guitar. Players could not rest content with the orthodox A major tuning; they began to spend most of their available time for practice experimenting with every imaginable system of tuning. Manufacturers, however, were not idle. 1980 saw the introduction of Press Button Tuning. Tuning machines were entirely eliminated and their place taken by twenty-four small stops. The mere pressure of one of these made every string in perfect tune in major, minor, seventh or any other tuning the Hawaiian Guitarist may desire.

Enormously Successful Medleys of Popular Tunes

Arranged as Solos for Banjo Mandolin and Guitar and for B.M. & G. Orchestra.

Community Medley A selection of community songs with all the words on solo parts.

Scotch Broth An appetising mixture of the most popular Scottish Songs.

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Operatic Memories Test Piece at the recent Rally.

Show Boat Including "Ol' Man River," "Can't help lovin' that man," etc.

Martial Moments "Colonel Bogey," "Old Comrades," etc.

Everlasting Waltz Including "Vienna, City of my Dreams," "Speak to me of Love," etc.

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SPECIAL BARGAINS

Every instrument listed on this page is guaranteed to be in good condition and perfect playing order. Any instrument will be sent on approval to any address in this country, and if over 3 guineas in value may be bought by easy monthly payments.

	£	s.	d.
MORENO GUITAR, in case. All modern improvements	2	12	6
SMALL PLECTRUM GUITAR, white fingerplate, in case ...	1	11	6
ARISTONE, 15 gn. model GUITAR, in case, new condition	8	8	0
GIBSON GUITAR, £4/19/6, Kalamazoo, in case	3	0	0
PARAMOUNT GUITAR, Model B, 15-guinea model, as new, in case	10	10	0
HARTFORD GUITAR, late model, in case	6	0	0
E.G. "REVELATION" GUITAR, 16 gn. model, with case	8	8	0
WINDSOR GUITAR, 'cello model, white binding around fingerboard, body and fingerplate. In new condition with case	5	5	0
HARMONY GUITAR. Pearlette fingerboard, canvas case ...	2	2	0
PLECTRUM GUITAR, curved top, adjustable bridge, round sound-hole, in case	2	10	0
GENUINE PANORMO GUITAR, perfect condition	9	9	0
GENUINE PANORMO GUITAR perfect, small model	8	8	0
GENUINE LACOTE GUITAR perfect condition	8	8	0
GENUINE MARTIN GUITAR. Excellent for Finger or Hawaiian playing	7	7	0
OLYMPIA GUITAR in case. As new	4	4	0

	£	s.	d.
HARTFORD 5 GUITAR, in case. Excellent condition	4	4	0
CELLO STYLE GUITAR, black body and neck bound ivorine ...	3	3	0
ESSEX ARTIST GUITAR, in case. Cost £7/16/0	4	4	0
MICHIGAN GUITAR, complete in case	2	2	0
GENUINE DE MEGLIO MANDOLIN, signed label. With case. Bargain	4	4	0
DE MEGLIO STYLE MANDOLIN, in case	1	5	0
ZITHER-BANJOLIN, by John Grey	2	2	0
WHIRLE BANJO, 5 strings geared pegs, 20 brackets, flange resonator	4	4	0
DULCETTA ZITHER-BANJO in case	1	10	0
BANJO, 5 strings, 11 inch vellum, metal rim, in case	3	3	0
C.E. BASS-BANJO, 14½ inch vellum, perfect condition, with case ...	6	6	0
C.E. POPULAR BANJO, 5 string model, fitted with resonator, complete in case, cost £8 ...	4	4	0
HARTFORD 16 gn. TENOR-BANJO and case, new condition ...	7	7	0
WINDSOR TENOR-BANJO, in case	3	3	0
VEGA TENOR-BANJO, in case. A bargain	6	6	0

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THE SKATERS' WALTZ

Emile Waldteufel

A feature number for Solo or Orchestral playing.

Arranged by **Emile Grimshaw.**

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Complete for Solo and 2nd Mandolins and Piano accmpt. ...	**2/6**
Complete for Solo and 2nd Guitars and Piano accompt.	**2/6**
1st and 2nd Banjos (finger or plectrum)	**1/6**
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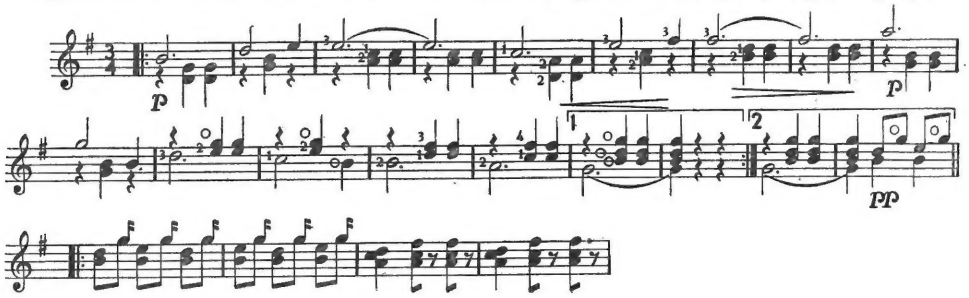
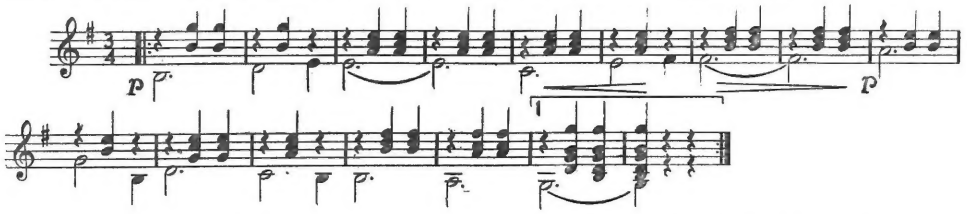
Piano Accompaniment	**1/–**
All Band parts; 2nd Guitar, 2nd Banjo, 2nd Mandolin, 2nd Tenor-Banjo, 3rd Banjo, Mandola, Bass-Banjo and Mandocello ... Each	**6d.**

The opening bars of "SKATERS' WALTZ" as arranged for Banjo (finger style):



The opening bars of "SKATERS' WALTZ" arranged as a Guitar solo:



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